

A  
C A T A L O G U E

OF A

Collection of Pictures.

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CATALOGUE

OF A

Collection of Pictures,

SELECTED

From the Roman, Florentine, Lombard, and other Schools.

CONSISTING OF

The WORKS of the following MASTERS:

Correggio, Primaticcio, Annibale Carracci, Michael Angelo da Carravaggio, Domenichino, Guido, Guercino, Francesco Mola, Bolognese, Carlo Cignani, Carlo Maratti, Cavalier Calabrese, Luca Giordano, Solimene, Paolo da Matei, Rubens, Vandyke, Nicolas and Gaspar Pouffin, Bourdon, Le Brun, De la Hire, Boulougne, Coypel, Jouvenet, Le Moin, Vanloo, Restout, &c. — The whole collected abroad,

By ROBERT STRANGE.

To be sold by Mr. CHRISTIE, at his Great Room in Pall-Mall, on Thursday, the 20th of February, and the two following Days.

To be viewed on Tuesday the 18th, and till the Time of Sale, which will begin at 12 o'Clock,



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A  
C A T A L O G U E  
O F  
Mr. S T R A N G E 's  
Collection of Pictures.



First Day's Sale.

Lot                      C H A V A N.

1. **T**HE *Morning*.—Painted with freedom and effect.— $22\frac{3}{4}$  inches wide, by  $16\frac{1}{2}$  high.

C H A V A N.

2. *The Evening*.— $22\frac{3}{4}$  inches wide, by  $16\frac{1}{2}$  high.

L E P I N E.

3. *A Storm*.—In the manner of Vernet.— $29\frac{3}{4}$  inches wide, by  $24\frac{1}{2}$  high.

C R E P I N.

4. *A Moon-Light*.—In this picture there is much of the genius of a Salvator Rosa. The artist is yet alive, and held in considerable esteem.— $17\frac{1}{2}$  inches high, by  $14\frac{1}{4}$  wide.

H O R I S O N T I.

5. *A View of the Ponte Mola*.—*Its Companion*.—Both these are painted with freedom, and with force of colour.—12 inches wide, by 9 high.

A

F E R :

7" 7" 0

4" 0" 0

3" 3" 0

3" 10" 0

A CATALOGUE OF  
TERBURGH.

2. 2. 06. *Figures Singing.*—There is a general warmth of colour in this picture, and it is penciled with freedom.— $15\frac{1}{2}$  inches high, by  $12\frac{1}{4}$  wide.

SCHOEVAERDTS.

3. 6. 07. *A Landscape.*—This and the following picture are enriched with a composition of a number of figures, ingeniously put together, and characteristic of what they are meant to represent.— $18\frac{1}{4}$  inches wide, by  $12\frac{3}{4}$  high.

SCHOEVAERDTS.

3. 0. 08. *A Landscape.*— $18\frac{1}{4}$  inches wide, by  $12\frac{3}{4}$  high.

MARTIN.

3. 13. 69. *A View of the Castle of Vincent.*—This prospect appears to be painted with accuracy; the perspective true, and the whole agreeable in point of effect,—21 inches wide, by  $16\frac{3}{4}$  high.

MATTHEW BRILL.

4. 4. 0 { 10. *A Landscape.*—This and the following picture consist of a variety of objects well disposed, the plans well understood, and the whole painted with facility.— $10\frac{3}{4}$  inches wide, by 9 high.

MATTHEW BRILL.

4. 5. 0 { 11. *A Landscape.*— $10\frac{3}{4}$  inches wide, by 9 high.

GERARD LAIRESSE.

12. *Bacchanalian Boys.*—This, and the following picture are well composed; the characters are expressive, and the whole is painted with roundness and effect.— $16\frac{1}{4}$  inches high, by  $15\frac{1}{2}$  wide.

Mr. STRANGE's PICTURES. 327. 10. 10

GERARD LAIRESSE.

13. *Bacchus and Venus asleep*.— $16\frac{3}{4}$  inches high, by 3. 5. 0  
 $15\frac{1}{2}$  wide. 13. 5. 0

CLAUDE AUDRAN.

14. *The Adoration of the Shepherds*.—This artist was a scholar of Le Brun, and an imitator of Poussin. The light which proceeds from the child has considerable effect. The shepherds behind are well drawn, and the reflections well understood.— $18\frac{1}{2}$  inches high, by  $15\frac{3}{4}$  wide.

5. 15. 6

LOUIS CHERON.

15. *The Virgin, with our Saviour asleep*.—The attitudes of these figures are natural and easy. It appears that the painter has taken his idea of the Christ from that of Raphael, in the picture commonly known by the name of the Madonna della Sedia. This, in all probability, has been the study for a large picture.—An oval,  $14\frac{3}{4}$  inches high, by  $11\frac{3}{4}$  wide.

6. 6. 0

JEAN BAPTIST FOREST.

16. *A Landscape*.—Painted evidently in the manner of Nicolas and Gaspar Poussin. The figures are well drawn.— $29\frac{3}{4}$  inches wide, by  $24\frac{3}{4}$  high.

4. 0. 0

JOHN BAPTIST WEENINX.

17. *A Landscape*.—This composition is enriched with a variety of figures and cattle. It demonstrates great knowledge of the effects in nature. The animals in general are finely painted.—31 inches wide, by  $26\frac{1}{4}$  high.

7. 17. 6

DAVID TENIERS, the Father.

18. *A Den of Lions*.—It were to be wished that the painter had varied a little more the colour-



## A CATALOGUE OF

ing of these animals; in other respects they are painted with spirit and with freedom.—31 inches wide, by 26 $\frac{1}{4}$  high.

4.14.6

## NICOLAS POUSSIN.

19. *Boys Sporting*.—These figures form an agreeable groupe, and are, upon the whole, preferable in point of colouring, to many of the pictures of this master.—16 $\frac{1}{2}$  inches wide, by 17 high.

17.6.6

## BOULLOUGNE.

20. *Our Saviour praying in the Garden*.—This painter possessed, in a great measure, the same talent as did Luca Giordano, viz. that of imitating the great masters. Every judge in painting will perceive in the angel dressed in white an affinity to the works of Guido. Several of the others are likewise characteristic of that master, Albani, &c.—21 $\frac{1}{2}$  inches high, by 16 wide.

5.10.0

## ANDREA DEL SARTO.

21. *The Holy Family*.—This groupe is well composed, and characteristic of the master. The whole appears to be painted with freedom and a breadth of pencil.—A circle, of 17 inches diameter.

10.10.0

## ROMANELLI.

22. The general effect of this composition is pleasing; and the two female figures are particularly agreeable. 28 $\frac{1}{2}$  inches wide, by 22 $\frac{3}{4}$  high.

7.7.0

## ELIZABETH CHERON.

23. *The Virgin, with our Saviour and St. Joseph, from Raphael*.—This picture is painted with the

Mr. STRANGE's PICTURES. 5

the delicacy of a female hand, that was equally susceptible of the beauties of Raphael and of the Antique.—A circle,  $16\frac{1}{2}$  inches diameter.

15. 4. 6

ALEXANDER VERONESE.

24. *The Death of Adonis*.—There is great expression in the two living characters in this picture. The attitude of the Adonis is natural and easy.—26 inches wide, by  $19\frac{1}{4}$  high.

7. 7. 0

FOUQUIER.

25. *A Landscape*.—Painted with great facility of pencil, and, to all appearance, after nature.—30 inches wide, by 22 high.

3. 13. 6

GIOVANNI BATTISTA MOLA.

26. *A Landscape*.—This picture has brilliancy, effect, and force of colour. The oppositions in it are pleasing, and the distant prospect is well introduced.— $27\frac{3}{4}$  inches wide, by 28 high.

7. 17. 6

ARTOIS.

27. *A Landscape, with Figures and Cattle*.—The general effect of this picture is agreeable. The prospect is open; the trees are painted with freedom; the water is transparent; and the most remote objects are well understood.— $35\frac{1}{4}$  wide, by  $25\frac{1}{4}$  high.

6. 6. 0

OSTADE.

28. *Boors Drinking*.—As nature was solely the guide of this artist, we find in his works such subjects as the generality of his countrymen exhibited, and of which this picture is an example.— $14\frac{3}{4}$  high, by  $11\frac{1}{2}$  wide.

4. 14. 6

VAN-

# A CATALOGUE OF VANGOYEN.

5" 5" 029. *A Sea-Piece.*—One of the most spirited performances which I have seen of the master.— $15\frac{1}{2}$  inches wide, by  $11\frac{1}{4}$  high.

## DAVID TENIERS.

5" 15" 630. *A Landscape, with Figures Dancing.*—This subject is well composed, and has in general a very agreeable effect.  $10\frac{3}{4}$  wide, by  $7\frac{1}{2}$  high.

## VANGOYEN.

7" 17" 631. *A View of Schiedam.*—The whole of this picture is exceedingly transparent. It is painted with an easy and expeditious pencil.—An oval,  $15\frac{1}{2}$  inches wide, by  $11\frac{1}{4}$  high.

## MOUCHERON.

24" 3" 032. *A Landscape.*—There is a general air of truth in the compositions of this master. The view before us is singular and picturesque; nor is it possible to represent more naturally the various effects which are introduced into it.— $20\frac{3}{4}$  inches high, by  $19\frac{3}{4}$  wide.

## VANGOYEN.

6" 6" 033. *A Calm, with a distant View of the City of Delft.*—Painted with force, and even with brilliancy, of colour.— $13\frac{3}{4}$  inches wide, by  $12\frac{1}{2}$  high.

## LE BRUN.

5" 5" 034. *The Vision and Conversion of St. Augustine.*—This seems to have been the study for a large picture. The attitude of the figure is well composed, and the character of the head is spirited and expressive.—A circle,  $16\frac{1}{4}$  inches diameter.

VER-



207. 16. 8  
Mr. STRANGE'S PICTURES.

VERDIE.

35. *The Flight into Egypt*.—Verdie was one of the scholars of Le Brun who did him most honour. He had a facility of invention; and was besides an imitator of Poussin, as may be seen by this picture, which is painted with great delicacy and care.—25 inches high, by 20 $\frac{1}{2}$  wide.

8. 8. 0

SOLIMENI.

36. *The Study for the lower part of an Altar-piece at Naples*.—This study is one of the masterly performances of Solimene. The principal figures represent St. John, St. Jerom, St. Stephen, St. Francis, &c. The latter is one of the most expressive characters we meet with in painting.—18 inches  $\frac{1}{4}$  high, by 16  $\frac{3}{4}$  wide.

6. 6. 0

LANFRANC.

37. *A Dead Christ attended by Angels, and supported by one of the Fathers of the Church*.—This subject, although of the melancholy kind, unites genius, freedom, and effect.—18 inches  $\frac{1}{4}$  high, by 13 $\frac{3}{4}$  wide.

4. 14. 6

CHAVAN.

38. *A Landscape*.—This composition is open, the distances well understood, and the effect of the whole agreeable.—49 $\frac{1}{4}$  inches long, by 37 $\frac{3}{4}$  high.

7. 17. 6

VAN-ROMAIN.

39. *A Landscape*, the figures by Parocell.—The whole of this picture is painted with force. It is varied with great judgment, and the distances in general are well observed.—47 inches  $\frac{1}{2}$  wide, by 34 high.

9. 19. 6

VANLOO.

40. *An Historical Picture*.—There is an elegance in the principal figure of this picture which does honour

honour to the artist. The whole is painted with facility and richness of colouring.—53 inches  $\frac{3}{4}$  high, by 44 wide.

## GIOVANNI BATTISTA LANGETTI.

7.17.64<sup>1</sup>. *Rinaldo and Armida*.—Langetti was by birth a Genoese. He studied in the Venetian School; the stile of colouring and the freedom with which this picture is painted are evident marks of it.—60 inches high, by 51  $\frac{1}{2}$  wide.

## RESTOUT.

17.17.0<sup>42</sup>. *Tobias restored to Sight*.—The composition of this picture in general pleases, and the effect is agreeable. The whole is painted with that facility which we find in the generality of the French masters.—53 inches  $\frac{3}{4}$  high, by 44 wide.

## MOUCHERON.

43. *A Landscape*; the figures by Vandervelde. This and No. 45. have the appearance of being painted after Nature. The trees are loosely handled, the distances properly kept, the skies serene, and throughout the whole there is a general good effect.—24 inches  $\frac{3}{4}$  high, by 21  $\frac{1}{2}$  wide.

## BATTISTA FERY.

7.7.0<sup>44</sup>. *A View upon the Coast of Baio*.—This picture represents the setting sun. It is painted with taste, warmth of colour, and an effect which we frequently meet with in the compositions of Claude.—28 inches  $\frac{1}{2}$  wide, by 23 high.

## MOUCHERON.

45. *A Landscape*, the figures by Vandervelde.—24  $\frac{3}{4}$  inches high, by 21  $\frac{1}{2}$  wide.

TRE-

31/15/3. 10

Mr. STRANGE's PICTURES. 9

TREMOLILIERE.

46. *A Margaret attended by Angels.*—An ingenious invention, which indicates a knowledge in that part of the principles of painting which regards both the effect of colours, and the opposition of light and shadow. An oval, 20 inches high, by 15 $\frac{1}{4}$  wide. 6. 6. 0

TREVISANI.

47. *Our Saviour praying in the Garden.*—One of the most desirable pictures which we meet with of the Master. The character of the principal figure is interesting, and the whole is painted with the utmost delicacy and taste. —16 inches wide by 11 $\frac{1}{2}$  high. 7. 7. 0

STELLA.

48. *Our Saviour, with the Virgin and St. Joseph, attended by Angels.*—This Subject is painted with great freedom, brilliancy, and force of colour. The head of the Madona is beautiful, and the action of the whole figure is easy and graceful. In the figure of the St. Joseph, we find much of the manner of Poussin, which is easily accounted for; when we consider that they were connected together in the strictest friendship.—19 inches  $\frac{1}{2}$  wide, by 15 high. 25. 4. 0

VANDERMEULEN.

49. *The Seige of St. Omers.*—There is in general an agreeable effect in this picture. The principal figure on horseback is remarkably elegant, and represents Louis the Fourteenth, attended by his generals.—17 inches  $\frac{3}{4}$  wide, by 13 $\frac{1}{2}$  high. 8. 18. 6

HALLE.

50. *The Widow's Child brought to Life by the Prophet.*—It must be allowed, that the French painters



ters in general, have not only understood the rules of composition, but that they have likewise possessed an uncommon facility of pencil. The subject before us will verify what has been said. It appears to be treated with propriety. The dignity and composure of the prophet, the apparent joy and gratitude of the mother, and the pleasure with which the child views its benefactor, are objects which engage our attention.

—57 inches wide, by 44 high.

19. 8. 6

### BATTISTA FERY.

51. *Telemachus in the Island of Cyprus*.—The scene of this subject is romantic, and is judiciously calculated to give effect to the historical part of the composition. The figures are agreeable, well coloured, and painted with taste.—57 inches wide, by 44 high.

13. 2. 6

### GUIDO AND GESSI.

59. 17. 0 52. *The Virgin with our Saviour asleep*.—Many excellent pictures painted by able scholars of the great artists, and finished by the masters themselves, have found their way to posterity; and are with justice esteemed as a secondary species of originals. This before us is by Gessi, the favourite scholar of Guido; by whom it appears that the Madona has been painted; and Guido's pencil is no less apparent upon the whole of the child, which is the principal part of the picture. This figure has likewise more of the colouring of Guido, than the Madona. The whole has a pleasing effect, and the character of the Christ is beautiful.—An oval, 45 inches high, by 34½ wide.

RUBENS.

451.8.6  
Mr. STRANGE's PICTURES. II

RUBENS.

53. *The Virgin, with our Saviour and St. Joseph, attended by an Angel.*—There is a nobleness which is peculiar to the compositions of this great artist. The picture before us is an example of it: it has a striking effect, and is superiorly well coloured.— $25\frac{1}{2}$  inches wide, by 19 high.

22. 1. 0

ROTHENAMER AND BRUEGHEL.

54. *The Holy Family attended by Angels, and surrounded with a Garland of Flowers.*—Two artists of distinguished abilities have jointly contributed to render this picture a master-piece. The former of these has presented us with one of the most agreeable compositions in painting. The other, to decorate this subject, has exhibited an assemblage of the most beautiful part of the vegetable creation. Rothenamer has joined to his composition, graceful forms, agreeable ideas, and all that richness of colouring and effect which he had acquired in the Venetian school. Brueghel, by studying the beauties of nature, has represented them with a lively imagination, with a delicacy and freedom of pencil which is much easier perceived than described. It is to be remarked that the landscape, fruit and flowers, of the historical subject, are likewise painted by this artist.— $32\frac{1}{2}$  inches high, by  $24\frac{3}{4}$  wide. This picture was purchased out of the famous collection of the late Mr. Bramcamps of Amsterdam.

89. 5. 6

VANDERMEULEN.

55. *A Prospect of Mount Albano, in the Province of Languedoc.*—The conquests of Louis XIV. opened a vast field to the pencil of Vandermeulen.

Protected by Colbert, that father of the arts, he had the honour of following the King in many of his conquests, and of receiving even his particular instructions. No body understood better the effects of nature than this artist, nor has given us more faithful portraits of those fortified cities and their environs, which were the objects of the military enterprizes of a great and ambitious monarch. These pictures were enriched with a variety of figures, where the person of the King, attended by his principal officers, were generally introduced; and this in particular may be considered as one of the capital works of Vandermeulen.— $56\frac{1}{2}$  inches wide,

33.12.0 by 35 high.

#### ROMANELLI.

56. *The Rape of Europa*.—There is an agreeable, and at the same time a striking effect, throughout the whole of this picture. It is well coloured, the figure finely relieved, and the character of the head is beautiful.—69 inches wide, by  $49\frac{1}{2}$  high.

13.13.0

#### ANTOINE COYPEL.

III. 6. 057. *Adam and Eve reprehended by the Almighty*.—This picture may be ranked amongst the most capital which I have hitherto met with of Coppel. It is composed with great dignity, painted with taste and correctness, and is of a tone of colouring superior to the generality of the French painters. We find in it a considerable resemblance to the works of Annibal Carracci, Domenichino, and Albani. The ingenious Pierre Drevet has favoured us with a print of it, which is esteemed one of the most elegant engravings that has ever appeared.— $46\frac{1}{4}$  inches high, by 36 wide.

END of the FIRST DAY'S SALE.

Second





Second Day's Sale.

Lot. CHAVAN.

58. *A Landscape*.—This and the following picture (No. 60.) are painted with freedom, and appear to be after nature.— $21\frac{1}{4}$  inches wide, by  $17\frac{1}{2}$  high.

DANKERS.

59. *A Landscape*.—We find here an agreeable effect, and a facility in the execution.—23 inches wide, by  $18\frac{1}{2}$  high.

CHAVAN.

60. *A Landscape*.— $21\frac{1}{4}$  inches wide, by  $17\frac{1}{2}$  high.

RENDU.

61. *A Landscape*.—This painter was a scholar of Fouquier, and, as such, did him credit.— $21\frac{1}{4}$  inches wide, by  $17\frac{3}{4}$  high.

JACQUE VANUDEN.

62. *A Landscape*.—This, and the following picture, seem real views, and they are painted with great neatness.—15 inches wide, by  $10\frac{1}{2}$  high.

JACQUE VANUDEN.

63. *A Landscape*.—15 inches wide, by  $10\frac{1}{2}$  high.

SUCKLING.

64. *Two Moon-Lights*.—Both are painted with freedom, and with a considerable effect.— $13\frac{1}{4}$  inches high, by  $9\frac{3}{4}$  wide.

VOUET.

# A CATALOGUE OF VOUET.

65. *Mary Magdalene*.—Her attitude is easy, and the colouring not unlike many pictures which I have seen of Guido.—7 inches high, by  $5\frac{1}{4}$  wide.

## LOIR.

66. *The Holy Family, with Angels*.—A well composed picture, painted with taste, and very much in the manner of Francesco Mola.—An oval.— $14\frac{3}{4}$  inches wide, by  $11\frac{1}{2}$  high.

## DE-HEUSCH.

67. *A Landscape*.—We find a general good keeping in this picture, and freedom in the penciling.— $15\frac{1}{2}$  inches wide, by  $12\frac{1}{2}$  high.

## ANTONIO LEISMAN.

68. *A Sea-Piece*.—Painted with taste, and the general effect well understood.— $16\frac{3}{4}$  inches wide, by  $10\frac{3}{4}$  high.

## DE LA HIRE.

69. *The Repose in Egypt*.—The figures which make part of this picture are ingeniously composed, and the landscape is touched with spirit.— $13\frac{1}{2}$  inches wide, by  $10\frac{1}{2}$  high.

## FRANCISCO MILE.

70. *A Landscape*.—There is a general good effect and simplicity in the composition of this picture.— $13\frac{1}{2}$  inches wide, by  $10\frac{1}{2}$  high.

## NICOLAS POUSSIN.

71. *The Virgin*.—The idea of this head is agreeable, and very much characteristic of the painter.—11 inches high, by  $8\frac{1}{2}$  wide.

NOEL

## Mr. STRANGE's PICTURES. 15

### NOEL COYPEL.

72. *The Virgin, with our Saviour.*—There is a style of painting in this subject superior to the generality of the French school. It appears that the artist has endeavoured to imitate Annibal Carracci.—An oval, 18 inches high, by  $14\frac{1}{2}$  wide. 15. 1. 0

### GASPAR VANVITELLI.

73. *A View of the Grotto of Posilippo, with the Tomb of Virgil.*—This scene of the grotto of Posilippo, is one of the most faithful portraits which I have seen in painting. There is great truth in the colouring, as well as precision in the penciling of it.—16 inches wide, by  $12\frac{1}{4}$  high. 6. 6. 0

### SWANEFELD.

74. *A Landscape.*—This romantic scene appears to be taken from some part of the cascade of Tivoli.— $14\frac{1}{4}$  inches wide, by 12 high. 4. 14. 6

### ARTOIS and ASSELYN.

75. *Two Landscapes.*—These pictures are painted with freedom and brilliancy of colour.— $12\frac{3}{4}$  inches wide, by 9 high.

### CARLO CIGNANI.

76. *Venus, with Cupid and a Satyr.*—This picture, presumed to be one of the juvenile performances of the painter, is finely coloured, and the character of the Venus is beautiful. It appears that Agostino Carracci has furnished the idea for this composition, for we have an engraving of his nearly similar to it.—24 inches high, by  $18\frac{3}{4}$  wide. 5. 15. 0

### LA GRENEE.

77. *The Virgin, with our Saviour and St. Joseph.*—We find in this picture a style of colouring which



6. 6. 0 which approaches the Italian schools: The St. Joseph is well characterised, and the Madonna is agreeable.—28 inches high, by  $22\frac{1}{2}$  wide.

## P A T E L L.

17. 17. 078. *A Landscape*.—This and the following, No. 80. are enriched with a variety of objects, which contributes to render landscape-painting agreeable.—30 inches wide, by  $17\frac{1}{2}$  high.

## G A S P A R P O U S S I N.

13. 13. 079. *A Landscape*.—One of the rural compositions of this painter. It will recommend itself by its natural appearance and simplicity, and the taste with which it is painted.— $23\frac{3}{4}$  wide, by 18 high.

## P A T E L L.

23. 2. 6 80. *A Landscape*.—30 inches wide, by  $17\frac{1}{2}$  high. See No. 21.

## H O R A T I O P A U L Y N.

10. 10. 0 81. *Portrait of Admiral De Ruyter*.—This head in all appearance is extremely characteristic of the man. It is well coloured, and upon the whole produces a fine effect.— $12\frac{3}{4}$  high, by  $10\frac{1}{4}$  wide.

## L O I R.

6. 10. 0 82. *The Marriage of St. Catharine*.—The study of the works of Paul Veronese gave a richness of colouring to the paintings of this artist. The picture before us is likewise well composed.— $11\frac{3}{4}$  inches high, by 9 wide.

## S A S S O F A R A T A.

83. *The Virgin, with our Saviour*.—There is a brilliancy of colouring which is peculiar to the works

Mr. STRANGE's PICTURES. 17

works of this artist. Raphael and Guido seem to have been his favourite masters, and who have furnished him with many of his ideas.—12 inches high, by  $9\frac{1}{4}$  wide.

5.15.0

BOLOGNESE.

84. *A Landscape*.—One of the rich and pleasing inventions of this master.— $20\frac{1}{2}$  inches wide, by  $16\frac{1}{2}$  high.

7. 7. 0

DE LA HIRE.

85. *Theseus proving himself to be the Son of Ægeus, by lifting up with Ease the Stone, under which his Mother Æthra told him his Father had concealed his Sword, &c.*—See Plutarch's life of Theseus. This story appears to be told with great propriety; and the sepulchral monument here introduced adds a solemnity to the scene.— $22\frac{1}{4}$  inches wide, by 15 high.

12. 12. 0

GASPAR POUSSIN.

86. *Part of the Ruins of the Temple of Concord*.—Simplicity and elegance ever attend the compositions of this artist. The picture before us is likewise penciled with great taste.— $29\frac{1}{2}$  inches wide, by  $23\frac{3}{4}$  high.

11. 0. 6

MONBEILARD.

87. *Trajan's Column, Sepulchral Monument, &c.*—The whole of this picture is highly finished, the basso-relievos in particular are painted with remarkable spirit.— $34\frac{3}{4}$  wide, by  $28\frac{3}{4}$  high.

LE-CLERC.

88. *Two agreeable Landscapes, with the Ruins of an ancient Building, and enriched with Figures bathing.*— $11\frac{1}{4}$  inches wide, by 8 high.

6. 0. 0

C

VANFAL.

# A CATALOGUE OF VANFALLENCÉ.

12. 12. 689. *A Landscape with Figures*.—There is an elegance in the principal group of figures which compose this picture. The painter was a scholar of Wouverman's, and did credit to the master.— $24\frac{3}{4}$  inches wide, by  $20\frac{1}{4}$  high.

## CANALETTI.

27. 6. 0 90. *A View at Venice*.—This, and No. 92. will sufficiently recommend themselves, from the elegance of the buildings, the transparency of the water, the propriety of the reflections, and the taste with which the whole is painted.—38 inches long, by 24 high.

## ANTONIO LEISINAN.

91. *A Seaport, with the View of a Fortification*.—It appears that Vernet has been no stranger to the works of this ingenious artist. The whole is painted with great freedom, and the various accessories which compose it, are properly introduced.—36 inches high, by  $33\frac{1}{2}$  wide.

## CANALETTI.

22. 11. 6 92. *A View at Venice*.—38 inches long, by 24 high. See No. 33.

## LE-BRUN.

4. 14. 6 93. *The Magdalen*.—Few painters have possessed more the power of representing the passions than Le-Brun, of which this picture is a proof.—An oval, 12 inches high, by  $9\frac{1}{2}$  wide.

FILIPPO



FILIPPO LAURA.

94. *The four Seasons*.—These are agreeable, well coloured, and poetic inventions of the painter. —10 inches high, by 8 wide.

19. 19. 0

ALBANI.

95. *Our Saviour with the Woman of Samaria*.—There is great taste and simplicity throughout the whole of this picture. The attitudes are natural, the draperies well composed, and, in general, it approaches nearly to the manner of Annibale. —14½ inches high, by 11 wide.

9. 9. 0

FRANCESCO MILE.

96. *Two Landscapes*.—Painted in the manner of Gaspar Poussin. —10 inches wide, by 6 high.

3. 8. 0

LE-FEVRE.

97. *Portrait of Marishal Turéne*.—It was with justice that Le-Fevre was not only patronized by the princes of his own country, but that he acquired during a short stay in London, the appellation of a second Vandyke. His portraits are in general admired for their great resemblance to nature, and for the delicacy with which they are painted. —14 inches high, by 11½ wide.

18. 7. 6

SEBASTIAN BOURDON.

98. *A Landscape*.—This small, but inestimable picture of the kind, cannot fail of engaging the attention of the spectator. It is composed and painted with infinite taste, elegance and simplicity. —11½ wide, by 7½ high.

7. 7. 0

## A CATALOGUE OF SEBASTIAN BOURDON.

99. *The Holy Family*.—In the first ideas of masters, there is a purity which always carries with it an air of truth. This, I hope, is verified in the picture before us, it being the original study for that which was purchased a few years since, by a gentleman of this city, whose love and taste for the fine arts is universally acknowledged.—An oval,  $15\frac{1}{2}$  inches wide, by 12 high.

### BOLOGNESE.

100. *A Landscape*.—This composition is agreeably varied, the colouring brilliant, and the general effect striking and picturesque.— $11\frac{1}{2}$  inches wide, by  $7\frac{1}{2}$  high.

### VANDYKE.

101. *Our Saviour attended by Angels*.—Amongst the most agreeable and interesting cabinet pictures which I have seen of Vandyke. The figures are finely penciled and are characteristic of the master. The back ground is composed of a landscape, viewed through a cavern, which appears to be painted by Vanuden.— $11\frac{1}{2}$  inches wide, by  $9\frac{1}{2}$  high.

### MIGNARD.

102. *The Holy Family from Raphael, in the Collection at Versailles*.—The merit of this composition is sufficiently known to the world. I shall only observe, that the picture before us appears to be one of the studied works of Mignard, and has the same neatness of pencil, which is frequently to be found in those of his own invention. The characters of Raphael, throughout the whole, are finely preserved.— $25\frac{1}{4}$  inches high, by  $17\frac{1}{4}$  wide.

JOUVENET.

JOUVENET.

103. *The Angels administering to our Saviour.*—It was the case with this artist, as with Le-Sueur, that he never visited Italy; to merit and abilities alone did they owe their reputation. This picture is remarkable for great freedom of execution, a knowledge in the local colours of painting, and what regards the effect of light and shadow. The angel in particular, which is cloathed in white, is worthy of the greatest master.—50 inches high, by  $37\frac{1}{2}$  wide.

18. 7. 6

FREMINET.

104. *St. Paul in the Island of Mal<sup>ta</sup> after his Shipwreck.*—Freminet was one of the early painters in France, and even prior to Vouet; he formed himself in the Venetian school, and in studying the works of Michael Angelo, Jofepin, and Caravaggio. His cabinet picture ~~works~~ are extremely scarce, having been chiefly employed by Henry IV. and Louis XIII. to decorate the palace of Fontainebleau. The subject before us is well composed, painted with great freedom, force, and brilliancy of colour; and the masses of light and shadow are well imagined.— $60\frac{1}{2}$  inches wide, by  $39\frac{1}{2}$  high.

13. 13. 0

BOULLOUGNE.

105. *Rebekah at the Well.*—We meet with few pictures, even of the first masters, painted with greater facility, better composed, or that convey to us a more thorough knowledge in the principles of colouring—50 inches high, by 37 wide.

14. 10. 6

CARLO CIGNANI.

106. *Susannah and the Elders.*—Carlo Cignani has painted this picture in the manner of Guercino.

It



11.11.0 It has considerable effect, and a breadth of light and shadow.—75 inches high, by 53 wide.

### HENRY LANKRINK.

15.15.0 107. *A Landscape*.—This picture is in general finely coloured; the composition is romantic; the trees are penciled with freedom; and the sky beautiful and serene.—61 inches wide, by 44 high.

### PAOLO DA MATTEI.

13.13.0 108. *Rinaldo and Armida*.—The compositions of this painter are in general agreeable, and of the poetic kind. The whole of this picture is treated with a delicacy which is peculiar to the subject. The characters of the two principal figures are expressive, and they are even beautiful.—38 inches wide, by 32 high.

### CARLO MARATTI.

16.5.6 109. *The Annunciation*.—Carlo has, on other occasions, repeated this figure of the Virgin with the head elevated. This before us is painted with great delicacy, and there is a remarkable sweetness in the countenance.—19 inches high, by 14 wide.

### GUIDO RENI.

19.19.0 110. *Mary Magdalene*.—The character of this picture has great affinity to that in the Barberini palace at Rome. The latter, which is a whole length figure, has her head reclined upon one hand, and the other is extended, leaning upon a skull. The hands in the picture before us are ingeniously composed, drawn with great taste, and indicate that contrition of mind so conspicuous

## Mr. STRANGE's PICTURES. 23

cuous in the countenance.— $28\frac{1}{2}$  inches high, by  $22\frac{1}{2}$  wide.

### FRANCESCO PRIMATICCIO.

111. *Ulysses and Penelope*.—A studied picture, by Primaticcio, which was afterwards painted in fresco, by his favourite disciple, Niccolo del' Abbate, in the gallery of Ulysses at Fountain-bleau. *Vide* the print by Van Fulden, No. 48.

There is an elegance and simplicity in the generality of the works of the Italian artists of merit, which will ever take the lead in painting. The genius of Primaticcio led him entirely to what may be termed the Beautiful and the Agreeable. My observations, I hope, are verified in this picture, which, added to the natural graces of the painter, unites the characters of Michael Angelo and Parmegiano.— $47\frac{1}{2}$  inches wide, by 43 wide.

11. 0. 6

### GUERCINO.

112. *The Return of the Prodigal Son*.—There is a greatness of design in the character of the principal figure. The oppositions of light and shadow are strong. The whole is in the style of Michael Angelo Carravaggio, whose manner was very much followed by this artist.—53 inches wide, by  $39\frac{1}{2}$  high.

21. 1. 0

### FRANCESCO MOLA.

113. *Narcissus*.—This picture may with propriety be esteemed one of the superior performances of the painter. The whole of the Narcissus is finely drawn, and the extremities, in particular, are determined with that facility and precision

32. 6. 0

which is only to be met with in the works of the greatest masters.—47 inches high, by 35½ wide.

### ANNIBALE CARRACCI.

- 1068 114. *The Death of St. Francis*.—St. Francis laying upon his death-bed, is accompanied by three friars of the same order, in attitudes equally noble and expressive. That on the fore-ground does particular honour to the pencil of Annibale. In the clouds is a glory of angels. The whole is treated with dignity, drawn with great taste and correctness, and executed with that force and masterly freedom which we seldom meet with in painting. This picture, which may be esteemed amongst the capital works of Annibale, was formerly the property of that munificent patron of the arts, the great Colbert; in whose collection it was, when engraved by that celebrated artist Gerard Audran: It was lately purchased out of the collection of Mr. Bramcamp at Amsterdam.—26¾ inches high, by 19 wide.

### MICHAEL ANGELO DA CARRAVAGGIO.

115. *The Fortune-teller*.---There is a species of magic in the management, and in the effect of colours, in this picture, which must surprise the generality of spectators. Carravaggio's manner, so prevalent in his own life-time, drew with it almost all the school of the Carracci.--- Guido and Dominichino, on many occasions, were induced to attempt it; and Guercino never lost sight of it. This subject represents a corps-de-garde, one of whom is getting his fortune told: the character of this head is admirable, and appears fired with a military enthusiasm.

The



## Mr. STRANGE's PICTURES. 25

The figure in the center of the picture, with his back turned, is managed with all the art that a knowledge in the principles of painting can possibly inspire. The fortune-teller is painted in a style which may dispute with that of the Carracci. One would imagine that Salvator Rosa had particularly studied this figure. That behind her is exceedingly characteristic; and whilst he imagines himself secure in his theft, a little boy is artfully employed in stealing his purse. The other figures are likewise remarkably expressive. The whole is finely drawn, and painted with the utmost force and transparency of colour. It measures 92 inches wide, by 59 high.

150 g/-

END of the SECOND DAY'S SALE;



## Third Day's Sale.

Lot.

RIETSCHOOF.

2. 2. 0 116. *A Sea-Piece.*—Painted with great brilliancy of colour.—13 inches wide, by 7 high.

FRANCISQUE.

5. 5. 0 117. *A Landscape.*—This and the following number, are painted in the stile both of Nicolas and Gaspar Pouffin.—A circle  $10\frac{1}{2}$  inches diameter.

FRANCISQUE.

4. 14. 6 118. *A Landscape.*—A circle  $10\frac{1}{2}$  inches diameter.

PERELL.

5. 15. 0 119. Two agreeable compositions enriched with architecture, figures, &c. and painted with brilliancy of colour.—Ovals,  $4\frac{3}{4}$  inches wide, by  $3\frac{3}{4}$  high.

BATTISTA MOLA.

3. 18. 0 120. *A Landscape, with Tobit and the Angel.*—This and the following number are painted with great force and transparency of colour.— $14\frac{1}{4}$  inches wide, by  $11\frac{1}{4}$  high.

BATTISTA MOLA.

4. 4. 121. *A Sea-Piece, with St. Peter walking on the Water.*— $14\frac{1}{4}$  inches wide, by  $11\frac{1}{4}$  high.

LE-CLERC.

4. 0. 0 122. *A Landscape.*—Painted in the manner of Bartolomeo.— $10\frac{1}{2}$  inches wide, by  $8\frac{1}{4}$  high.

SCHOE-

Mr. STRANGE's PICTURES. 27

SCHOEVAERDTS.

123. *A Landscape with figures.*—This and the following picture are pleasing compositions, well coloured, and have a general good effect.— $12\frac{1}{2}$  inches wide, by  $9\frac{1}{4}$  high.

4.4.0

SCHOEVAERDTS.

124. *A Landscape with Figures.*— $12\frac{1}{2}$  inches wide, by  $9\frac{1}{4}$  high.

2.15.0

ASSELYN.

125. *A View of the Lucrian Lake, with the Ruins of the Temple of Apollo.*—There is in general a pleasing effect in this picture, such as we meet with in the Compositions of Claude.— $14\frac{1}{4}$  inches wide, by  $11\frac{3}{4}$  high.

7.17.6

JEAN BATTISTE FOREST.

126. *The Tomb of Phaeton.*—The scene is upon the banks of the Po, and the figures remarkably elegant.—12 inches wide, by  $7\frac{1}{2}$  high.

ANTONIO MARIA DAL SOLE.

127. *Part of the Ruins of the Temple of Peace.*—This artist was a scholar of Albani's, but applied himself intirely to landscape painting. The colouring of this picture is transparent, the composition agreeable, and the whole penciled with freedom.— $14\frac{3}{4}$  inches wide, by  $10\frac{3}{4}$  high.

PIETRO MONTANINI.

128. *A Landscape with Figures.*—This and No. 130, are ingeniously composed and painted with great facility. They are very much in the manner of Salvator Rosa, the painter having studied under him.— $24\frac{1}{2}$  wide, by  $17\frac{3}{4}$  high.



# A CATALOGUE OF GIUSEPPE CHIARI.

3. 13. 6 129. *The Marriage of St. Catharine*.—This spirited and agreeable composition has doubtless been the study for a large picture.—An oval 10 inches high, by  $9\frac{1}{4}$  wide.

## PIETRO MONTANINI.

6. 16. 6 130. *A Landscape with Figures*.— $24\frac{1}{2}$  inches wide, by  $17\frac{3}{4}$  high.

## LE-CLERC.

3. 13. 6 131. *A Landscape with Figures representing Spring*.—This artist is yet alive, although of an advanced age; it appears that he was a scholar of Watteau's, whose manner he has imitated.— $14\frac{1}{4}$  inches wide, by  $10\frac{1}{2}$  high.

## HORISONTI.

5. 5. 0 132. *Two Views upon the Tiber*, penciled with freedom and agreeably coloured.—12 inches wide, by 9 high.

## LUCATELLI.

7. 7. 0 133. *A Landscape*.—This and No. 135, are two excellent pictures of Lucatelli; the figures masterly, and the trees, buildings, &c. very much in the manner of Gaspar Poussin.—An oval, 26 inches high, by 21 wide.

## GIOVANNI GRISOLFI.

9. 19. 6 134. *A Landscape*.—A romantic composition, and painted with uncommon freedom.— $27\frac{3}{4}$  inches wide, by  $22\frac{3}{4}$  high.

## LUCATELLI.

11. 0. 6 135. *A Landscape*.—An oval 26 inches high, by 21 wide. See No. 133.

Mr. STRANGE's PICTURES. 29

MATHEW BRILL.

136. Two rich compositions of this master, consisting of a variety of objects, penciled with great freedom, and a general good effect throughout the whole. 8 inches square. 5. 5. 0

ANDREW BOTH.

137. *A Painter with his Wife and Children.*—This comic representation of the art, may no doubt have suited many whose abilities were not always distinguished by their success. This picture has great character of nature, and is painted with an amazing freedom.—12 inches high, by 9 $\frac{1}{4}$  wide. 7. 7. 0

SIMON DE PESARO.

138. *The Virgin attended by Angels.*—It appears that the painter has taken his idea of this agreeable composition, from a small picture painted by Guido, which is now in the King of France's Collection. Upon my comparing them, I found a considerable difference, not only in the action of several of the figures, but in the composition and colour of the draperies. There is likewise in this picture, towards the left of the Madonna, an additional figure more than in the one I have mentioned. This had originally been painted upon a thick pannel, but so rent in the middle when I purchased it, that the separation could easily contain the thickness of near half a crown; it is now upon a thin gauze, pasted upon cloth, and the original colours of the master so successfully joined, that there appears not the least blemish.—10 inches  $\frac{1}{4}$  high, by 8 wide. 8. 8. 0

CAVA-

## CAVALIER CALABRESE.

139. *St. Joseph warned by the Angel in a Dream.*—

7.7.0

There is a general good keeping and effect throughout the whole of this picture; it approaches even the manner of Carravaggio. Nothing can be more delicate nor graceful than the character and the attitude of the Virgin.— $15\frac{1}{2}$  inches high, by  $12\frac{1}{4}$  wide.

## ERASMUS QUELLINUS, THE YOUNG.

140. *The Adoration of the Shepherds.*—Many excellent painters of the Flemish school, who studied in Italy, did so adopt the manner of those times, that their works are frequently confounded with the Italians themselves. We find in this picture a mixture of the Flemish, Venetian, and other schools. Even the characters of Raphael and Poussin, enter into the head of the shepherd kneeling. The whole is finely composed and painted with one of the most spirited pencils can be imagined.—An oval, 9 inches high, by  $7\frac{1}{4}$  wide.

3.0.0

## DOMENICHINO.

141. *St. Jerom.*—This figure is extremely characteristic of the school of the Carracci; it is well coloured, drawn with a purity of out-line, and knowledge in the anatomy of the human body. The character of the head is devoutly pious.— $12\frac{3}{4}$  inches high, by 10 wide.

6.6.0

## VAN-BEMMEL.

142. *A Landscape, with the Fragment of an ancient Building.*—The ruins of ancient Rome furnished this painter with many agreeable accessories which he introduced into his compositions. The picture before us is singular of its kind,  
and



Mr. STRANGE's PICTURES. 31

and it is painted with a masterly freedom.—23 inches wide, by  $16\frac{1}{4}$  high.

4. 14. 6

NETSCHER.

143. *Portrait of Queen Mary, when Princess of Orange.*—There is a richness in the attire, and in the colouring of this picture, which is suited to the character of a great personage. The whole is painted with delicacy and with freedom. The linen in particular can only be exceeded by nature.— $18\frac{1}{4}$  inches high, by 15 wide.

5. 15. 6

NETSCHER.

144. *Portrait of the Princess of Conty.*—This picture is highly finished, without the appearance either of stiffness or labour. There is a truth in it which approaches nearly to nature. The local colours in particular are well understood, and the general effect of the whole is not inferior to Rembrant. We meet with several of the enamels of Petitot, which were painted about the time with this portrait, with the head dress entirely similar to this.— $18\frac{1}{4}$  inches high, by 15 wide.

7. 7. 0

GERARD DOUW.

145. *Portrait of his Mother.*—The generality of the works of this ingenious artist are esteemed for their great resemblance to nature; the delicacy and the precision with which they are painted. This picture, by the date upon it, has been done in the 22d year of the painter's life, about the time he had left the school of Rembrant, when he united to the qualities I have mentioned, a firmness of pencil which is frequently more desirable than we find it, even in many of the reputed fine works of Gerard Douw.—9 inches high, by 7 wide.

14 3. 6

M A R U.

# A CATALOGUE OF MARUCHI.

- 4.4.0 146. *A Landscape, with its Companion.*—When we consider the form of these pictures, their compositions are agreeable, and they please from their general effect.—18 inches wide, by  $7\frac{1}{4}$  high.

## VANDERHELST.

- 14.3.6 147. *A Man playing upon the Flute.*—This figure is doubtless one of the most expressive of the kind to be met with. It is finely drawn, and painted with uncommon relief.—23 inches high, by  $19\frac{1}{2}$  wide.

## NICOLAS COYPEL.

- 6.6.0 148. *Venus drawn by Dolphins, and attended by Cupids, a Water Nymph and Trident.*—This picture is agreeably composed, painted with freedom, and a purity of colour.— $30\frac{1}{2}$  inches high, by  $23\frac{3}{4}$  wide.

## DE LA HIRE.

- 11.0.6 149. *A Landscape, with figures and architecture.*—The general effect of it is agreeable, it is well coloured, and painted with great facility.—44 inches wide, by  $27\frac{1}{4}$  high.

## JAN MIEL.

- 12.12.0 150. *A Landscape, enriched with a variety of figures.*—There are some excellent historical pictures of this artist in Italy. His natural genius, however, led him to paint similar compositions to this, which is treated with great freedom, the colouring is vigorous, and the figures well drawn. The back ground has great effect, and is painted more in the stile of the Carracci, than

Mr. STRANGE's PICTURES. 33

than in that of any other painters I can name.—  
37½ inches wide, by 23 high.

VAN LOO.

151. *The Marriage of St. Joseph and the Virgin*; being the original study for an altar-piece, which is engraved by Dupuis.—This has more the appearance of an Italian, than a French picture, it unites beauty of composition, force of colour, and correctness of design; added to these, it is painted with great freedom.—23 inches high, by 14 wide.

9.9.0

ASSELYN.

152. *A Landscape with Figures*.—Painted with a general warmth of colour, and that facility which is peculiar to the works of this master.—24¾ inches wide, by 18¾ high.

14.14.0

SWANEVELT.

153. *A Landscape*.—Every object in this picture partakes much of the warmth of a setting-sun. The scene is romantic, and like many of the compositions of this artist, it is enriched with ruins of ancient buildings, architecture, &c.—36 inches wide, by 27 high.

7.7.0

GASPAR POUSSIN.

154. *A Landscape*.—There is in this picture a general union of colours, which approaches nearly to nature. It is painted with great delicacy; the figures appear to be by some other artist, which is frequently the case in many of the pictures of Gaspar.—24¾ inches wide, by 18¾ high.

12.12.0

E

JOUE-



# A CATALOGUE OF JOUVENET.

155. *The Death of St. Nicandre.*—During the persecution of Dioclesian, Nicandre, who had been a commander in the army of that prince, and a convert to christianity, had rejected the orders of his sovereign in sacrificing to Jupiter. He is brought to execution, accompanied by his wife Daria, and his friend Marcian, both of whom seem overwhelmed with affliction. Nicandre bears his sentence with the utmost fortitude. The painter ingeniously introduces a choir of angels crowning his virtue. The other figures have great expression. The whole is an excellent picture, painted with great freedom, effect, and brilliancy of colour.—46 inches high, by 30½ wide.

10.10.0

## CHAMPAGNE.

156. *Our Saviour on the Cross.*—This picture is amongst the finest things of Champagne. The figure is correctly drawn, and there is great dignity and composure in the countenance. The back ground is judiciously imagined, and adds, if possible, a greater solemnity to the subject.—36 inches high, by 27 wide.

10.10.0

## CORNEILLE.

157. *The Virgin with our Saviour and St. Joseph.*—A highly studied and finished picture. The characters are agreeable, and the whole pleases in composition, colouring, and effect.—33 inches high, by 24 wide.

27.6.0

## BATTISTA FERY.

158. *Diana attended by her Nymphs.*—The figures in general which compose this picture are agreeably interesting; and the landscape is calculated to render them, with propriety, the principal part

14.14.0

Mr. STRANGE's PICTURES. 35

part of it. The whole is rich in colouring, and painted with a facility of pencil.— $46\frac{1}{2}$  inches high, by  $35\frac{1}{2}$  wide.

LE - MOINE.

159. *Joseph interpreting the Dreams of Pharaoh's Butler and Baker.*—The gradation of light upon the principal figure gives a peculiar sweetness to the character, and even an elegance to the rest of the body. The draperies are in general finely composed, and the whole painted with that taste and facility of pencil, so peculiar to this artist.— $59\frac{1}{2}$  inches wide, by  $51\frac{1}{2}$  high.

31.10.0

DE - HEUSH.

160. *A Landscape*, the figures by Poelemburg.—It is not easy to conceive a picture painted either with more delicacy or transparency of colour:— $17\frac{1}{4}$  inches high, by 16 wide.

19.19.0

WOUVERMANS.

161. *A Landscape with Pan and Syrinx.*—The historical inventions of this painter are rarely to be met with. This picture is remarkably spirited, and produces a striking opposition of light and shadow.— $15\frac{1}{2}$  inches high, by  $13\frac{1}{4}$  wide.

7.17.6

DE - HEUSH.

162. *A Landscape.*—This artist has been no stranger to the local colours of painting: the trees, the rocks, the water, the mountains, the sky, in the picture before us, are evident proofs of it. It is one of the most agreeable compositions of the painter.— $25\frac{1}{2}$  inches wide, by  $21\frac{1}{4}$  high.

16.5.6

# A CATALOGUE OF PIEMON T.

12. 1. 6. 163. *A Landscape*.—The general effect of this picture is exceedingly pleasing, and throughout the whole there is great harmony of colours.— $38\frac{1}{2}$  inches high, by  $31\frac{1}{2}$  wide.

## C U Y P.

17. 17. 0. 164. *A Landscape with Figures and Cattle*.—It is not easy to conceive a picture of this kind better painted, treated with greater force and relief, or more knowledge in the harmony of colours.— $41\frac{1}{2}$  inches wide, by 34 high.

## S E B A S T I E N B O U R D O N.

35. 14. 0. 165. *Le Marefchal de la Meilleraye, Duke and Peer of France*.—It is, I prefume, an undeniable truth, that in all ages, the great historical painters, have ever been the greateft portrait painters. Raphael has proved it more than once. Titian, Rubens and Vandyke, are likewise recent examples of it; but none more fo than Sebastien Bourdon. He has treated this head with a wonderful relief, and a perfect knowledge in the principles of his profeffion.— $28\frac{3}{4}$  inches high, by  $22\frac{1}{2}$  wide.

## G I R O L A M O M U T I A N O.

27. 6. 0. 166. *The Refurrection of Lazarus*.—There is a richness of colouring throughout the whole of this composition, the characters are in general expreffive, and the female figures are even beautiful. This picture is a recent testimony of the utility of that ingenious art, which of late years was invented, and is now practifed in the city of Paris, viz. that of tranferring pictures from wood upon cloth. It had originally been painted



## Mr. STRANGE's PICTURES. 37

ed upon a thick pannel, but so decayed during the course of near two hundred years, that the Abbe Berthier, to whom it belonged, was lately at the expence of the above operation; and the picture is now upon canvas.—49 inches wide, by 35 high.

### BARTOLOMEO.

167. *The prodigal Son*.—No subject can be treated with more propriety, nor is it easy to imagine a figure more replete with a consciousness of his own distress, than this prodigal son. The rest of the picture is exceedingly well adapted to the subject, and there are effects in it, which approach nearly to nature.—13 inches wide, by 10 high.

22. 11. 6

### ROTHENAMER.

168. *Diana bathing, attended by her Nymphs*.—A small, but an interesting picture of the master. It is ingeniously composed, richly coloured, and produces abundance of relief.—6 inches wide, by 4 high.

10. 10. 0

### ANNIBALE CARRACCI.

169. *The Virgin with our Saviour and St. John*.—There is a nobleness of stile and freedom throughout the whole of this composition; and which is in general peculiar to the works of Annibale.— $14\frac{1}{2}$  inches high, by  $11\frac{1}{4}$  wide.

7. 17. 6

### CORREGGIO.

170. *The Virgin with our Saviour*.—This picture may be deemed as one of the most agreeable compositions of Correggio. The character of the heads is remarkable for that grace, beauty, and sweetness, which characterise the pencil of this great

great master. The whole is finely coloured, finished with precision, has a most pleasing effect, and was engraved by Aquila, in the year 1691.  
 24.3.0 —  $14\frac{1}{2}$  inches high, by  $11\frac{1}{4}$  wide.

## FRANCISQUE BOLLOGNESE.

171. *A Landscape*.—I do not recollect of having seen a composition of this master, more ingeniously varied, more agreeable, or that has more the effect of nature than this before us. It is painted in the stile of the Carracci, and with a facility and taste which does honour to the artist. It has this peculiar quality, of being clear and transparent, which is not always the case with his pictures that are painted on cloth. It had been originally, I was informed, the property of cardinal Mazarine, who was one of the liberal protectors of Bolognese.—52 inches wide, by  $37\frac{1}{2}$  high.  
 23.2.0

## GIOVANNI BATTISTA MOLA.

172. *A Landscape*.—An agreeable composition of the master, painted with great effect and force of colour.— $52\frac{1}{2}$  inches wide, by  $37\frac{1}{2}$  high.  
 26.15.6

## BARTOLOMEO.

173. *A Landscape, with the Story of Ceres in quest of Proserpine*.—This Landscape, which is admirably painted, exhibits a scene amongst the most classic of antiquity. It is in the island of Sicily, and contains a prospect of mount Ætna, with a view of the ancient city of Syracuse. It is a capital picture of the master.— $50\frac{1}{2}$  inches wide, by  $37\frac{1}{2}$  high.  
 22.1.0

## GUERCINO.

174. *Mary Magdalen*.—The action of this figure is finely composed, and the whole is remarkable for character, and nobleness of expression. It is painted in Guercino's first manner.—48 inches high, by  $37\frac{1}{2}$  wide. 36.15.0

## DOMENICHINO.

175. *The Descent from the Cross*, from Daniel da Volterra.—It was the opinion of Nicolas Poussin, that this composition, which was painted in fresco, as an altar-piece in the church of the Trinita del Monte; was, next to the transfiguration of Raphael, the second in the city of Rome. Whoever has visited that capital, knows, that it is with regret we now view the almost bare remains of that celebrated performance. The merit of the picture before us can best convey an idea of its ancient beauties. The stile of painting in this picture, the taste with which the characters are made out, and the freedom, delicacy, and precision, with which the extremities are in general painted (and which is peculiar to the works of Domenichino) gives us ample authority to ascribe it to the pencil of this incomparable artist.—67 inches high, by  $47\frac{1}{2}$  wide. 90.6.0

As many of the capital pictures in Italy have been copied from time to time, even by the greatest masters; either for their own study and improvement, or at the request of several noble personages in Europe; I judged it an acquisition of importance to obtain a few of these, as they have not only done credit to their authors, but may with propriety be deemed a secondary species of originals; being principally taken from such frescos or pictures, which can



never be removed, either from the altars of the churches, or the cabinets of the princes, where they are now preserved.

### LUCA GIORDANO.

- 35.14.0 176. *The Adoration of the Shepherds.*—This picture is one of the masterly performances of Luca Giordano, and has been painted at a period when his ideas were enriched with having studied the works of the great masters, and before he had formed to himself any particular manner. We find in it much of the character of Pouffin, Andrea Sacchi, and others. It has great warmth and force of colour. The light proceeding from the child, has a fine effect towards the center of the picture; it is ingeniously contrasted by the shepherd behind, the woman with the basket of pigeons, and the angels in the clouds, who all receive it from another quarter. The whole is finely composed, and is most intelligent in the principles of light and shadow.—67 inches high, by  $47\frac{1}{2}$  wide.

### GUIDO RENI.

- 220.10.0 177. *The Magdalen, St. Lucia, &c. attended by Angels.*—This picture consists of a composition of no less than nine figures, the whole agreeable and interesting. On the foreground are the Magdalen, and St. Lucia, holding in their right hands the symbols of their characters. These figures are remarkable for that grace, elegance, and simplicity which ever accompany the works of this amiable painter. In the clouds is seated the virgin with our Saviour, encompassed by angels, in attitudes of adoration. The draperies in particular of this picture are admirably disposed; the colouring of the whole is brilliant, and

Mr. STRANGE's PICTURES. 41

and the character of the heads, with the extremities in general, are not only beautiful, but they are painted with a delicacy and freedom of pencil which almost exceed imagination. The scene consists of a landscape, and at a distance, is a prospect, intended, it is presumed, to represent the city of Jerusalem.— $22\frac{3}{4}$  inches high, by  $17\frac{1}{4}$  wide. It was purchased at the sale of the late Mr. Brāmcamps of Amsterdam.

NICOLAS POUSSIN.

178. *The empire of Flora, representing Ajax, Clytie, Adonis, Narcissus, Hyacinthus, and others, metamorphosed into various flowers.*—The goddess surrounded with little cupids, is dancing with great joy, and scattering her treasure amongst her devotees. The whole of this picture forms a most delightful scene, and is one of the most elegant compositions of Poussin; of an outline pure as the antique, and of a stile of colouring greatly exceeding the generality of his works. Particular mention is made of this picture by Filibien in the life of Poussin; and the world has been favoured with a print of it, engraved by that celebrated and able artist Gerard Audran.—71 inches wide, by  $50\frac{1}{2}$  inches high.

250.0.0

END OF THE SALE.



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		Apollo rewarding Merit -	Andrea Sacchi	7 6
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x	{	The Finding of Romulus and	Pietro da Cortona	7 6
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x	{	Cæsar putting away Pompeia	Pietro da Cortona	7 6
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43

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{	Belisarius	- - -	Salvator Rosa	7 6 x
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{	Venus attired by the Graces	-	Guido Reni	10 6 x
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{	Judgment of Hercules	-	Nicolas Poussin	7 6 x
	In the collection of Henry Hoare, Esq;			
{	St. Cæcilia attended by Angels	-	Carlo Maratt	6 0 x
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{	Holy Family with Angels	-	Carlo Marrat	6 0 x
	In the collection of Dr. Chauncy.			
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	Meekness	- - -	Raphael	7 6
In the Vatican palace.				
{	Abraham putting away Hagar	-	Guercino	10 6
	In the Sampieri palace at Bologna.			
{	Esther before Ahasuerus	-	Guercino	10 6
	In the Barberini palace at Rome.			
{	Cupid sleeping	- - -	Guido Reni	7 6
	In the collection of Sir Laurence Dundas.			
{	The Offspring of Love	-	Guido Reni	7 6
	Now in the collection of Dr. William Hunter.			
{	Venus	- - -	Titian	10 6
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{	Danae	- - -	Titian	10 6
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Joseph

{	Joseph and Potiphar's Wife - Guido Reni	s. d. 10 6
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